Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 8, No. 47 TORONTO, NOVEMBER 17, 1943 $2.00 Per Annum

Managers Key Men, NSS Ruling

Ont., P. Q. Exhibs Hold Unity Meet

Representatives of two of Canada's leading exhibitors' organizations, the Motion Picture Theatres Association of Ontario and the Quebec Allied Theatrical Industries, met at the Mount Royal Hotel, Montreal, last week to discuss the possibility of a Dominion-

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Drop War Features RAF Man Suggests

Are war pictures beneficial or should films that fall into that category be restricted to reels taken under fire? The latter policy should be followed, according to Squadron Leader Raymond Courtin No. 39 Service Flying Training School, Swift Current, Saskatche-

(Continued on Page 6)

Palace, London, Ont., Pays $65,000 for Bldg.

Palace Theatre of London Limited has purchased the building of which the theatre has been a tenant now at a reported price of $65,000. The house seats 874. There are eight theatres in London, which has a population of 72,000.

Fire in Mont'l House Wrecks Backstage

Fire caused considerable damage to the Passe-Temps Theatre, Montreal, when a blaze broke out backstage early Saturday morning. The stage, curtains, back walls were gutted and the fire spread to the third floor of the building in which the theatre is situated.

Two firemen were injured and the adjoining premises were slightly damaged. The theatre was empty at the time of the fire.

Local Offices Ordered to Extend Special Consideration to Them

The National Selective Service has issued orders to all offices requesting that theatre managers be regarded as key men and that special consideration be given in dealing with proposed transfers of such men.

This important information was received last week by S. B. Taube, executive secretary of the Motion Picture Theatres Association of Ontario, who has been exchanging letters on the subject with Arthur McNamara, in charge of National Selective Service.

Theatre operators in some places have reported that local Selective Service officers refused to regard

(Continued on Page 2)

'One Good Turn—' Says the Doctor

When Jimmy Cagney turned up with some painful tooth trouble just before his Toronto broadcast for the Victory Loan, friends in the business took him to their favorite dentist, Dr. J. W. Armstrong, one of those who shares the Royal Bank Building with Famous Players.

He put Jimmy in first-rate shape, then refused any remuneration. Not from a fellow nice enough to come all this way to help our cause, the doctor said. Wouldn't listen to Jimmy's protests, either.

We all thank you, sir.

Mono Montreal Office

Monogram's Montreal branch, managed by J. H. Allen, is moving to Monkland avenue. Roger Lalonde, formerly with Emp-U in Winnipeg, has joined the branch as a salesman.

World-WideSetup Created by Rank

Frequently promised and predicted, an organization has been created by J. Arthur Rank, leading figure in the British film world, for the purpose of securing international distribution of British films. Rank has stated a number of times in the past that he

(Continued on Page 6)

Talks Movie Effort While Travelling

"Motion picture distributors and theatre operators of Canada have not only contributed to the war effort by supplying good entertainment in comfortable surroundings but through the Canadian Motion Picture War Services Committee, which is made up of the

(Contnued on Page 6)

More Seats Added

Reo Theatre in Smithers, B.C. (population 1,000) has completed alterations during which 60 seats have been added to its 200. It's a two-day house run by R. C. Steele.

Empire-Universal Shifts Bookers

Empire-Universal bookers have been rearranged. Harold Gould and Gerry Shumer will handle Universal pictures and short subjects. Frank Gilbert and Lionel Hansher will take care of Republic, Esquire, English and Russian films.

Leader to RCAF

Allen Leader, formerly manager of the Queen's, Hespeler, Ontario, has joined the RCAF.

Smith in Khaki

Ted Smith, popular manager of the York Theatre, Toronto, has left his post to join the army.

Frozen Fee Ruling Upset By Exhibitor

The charge against the Star Theatre Company, Limited, that the Strand Theatre, Prince Albert, Saskatchewan, had violated the price-freezing order of the Wartime Prices and Trade Board was dismissed in the City Police Court by Police Magistrate J. E. Lussier at the motion of C. S. Davis, K.C. The magistrate's opinion was that it was legal for the theatre to charge adult prices to all patrons, regardless of age, who sought admission to any but the customary juvenile shows.

The company was charged with offering to sell to Arthur A. Ball at Prince Albert on the evening of May 17, 1943, at or about 6:30 p.m., two children's tickets for admission to the Strand Theatre, Prince Albert, at the price of 45 cents each child, being a price in excess of the price established for

(Continued on Page 2)

Odeon Tries Vaude in Hamilton, St. Kitts

Old style vaudeville, six days a week, orchestra and all returns to the Palace, Hamilton, Ontario, downtown Odeon house which has had a straight picture policy for 12 years. Troupe moves to St. Catharines, not far away for Friday and Saturday at the Palace there. Acts are booked from New York.

Picture problems, added to renewed interest today in live entertainment, is behind the move.

In Old Oklahoma This REPUBLIC SPECIAL is already being hailed in the key American spots as an outstanding BOXOFFICE attraction and it is bound to do the same in Canada. A roaring Western about oil pioneers, IN OLD OKLAHOMA stars JOHN WAYNE and MARTHA SCOTT and features such popular players as Albert Dekker, George (Gabby) Hayes, Marjorie Rambeau and Sydney Blackmer. Book it through EMPIRE-UNIVERSAL.

A Wise Judgment

We recommend a study of the case reported in this issue in which the Wartime Prices and Trade Board charged the Star Theatre Company Limited, Prince Albert, Saskatchewan, with violating the price ceiling regulations as they apply to admission charges. The decision was rendered in favor of the exhibitor by Police Magistrate J. E. Lussier.

The contention of the Crown and the views of the Magistrate are extremely interesting.

The Strand Theatre of Prince Albert charged 45 cents each for two tickets of admission to an evening performance. The tickets were bought for children.

The Crown contended that the price was in excess of the price established for that location in that theatre during the basic period. It was a violation of the order, he said, because the charging of adult prices for children at an evening performance had not taken place during the basic period.

Magistrate Lussier replied that, according to the evidence, it was an established practice of the Strand and other theatres over many years under which, at times, no tickets at children's prices were sold after a certain hour.

This practice had been followed BEFORE and AFTER the basic period until interrupted by the present court charge. It had not been practiced DURING the basic period because no special feature was exhibited. Because it had not been practiced during the basic period the Crown contended that it was against the law.

Magistrate Lussier agreed with the Crown that the WPTB order was intended to keep the exhibitor to established practices, BUT IRRESPECTIVE OF WHAT MAY HAVE TAKEN PLACE DURING THE BASIC PERIOD.

It was Magistrate Lussier's wise observation that if he were to hold otherwise, it would be the right of any exhibitor who had been fortunate enough to have been following the practice of charging evening prices to any patron, regardless of age, to continue it; while the exhibitor who had been doing it all along but missed during the basic period was forbidden to resume it.

Magistrate Lussier put his finger on a situation that is unfair to the exhibitor who relied on other things besides the flat evening price, such as the use of premiums and so on, before the basic period.

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Film Weekly

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HYE BOSSIN, Managing Editor

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ManagersKeyMen Is Ottawa Ruling

(Continued from Page 1)

theatre managers as deserving of special consideration, expressing the opinion that women could be trained to take over posts vacated by men in a few weeks.

It was pointed out to McNamara that it has taken a lifetime to work out and build up rules and regulations of operation, particularly those dealing with safety, and after many years there are still managers who find themselves in situations with which they cannot cope.

As the difficulties of theatre management have increased, the experienced men left at their posts have grown fewer. In cases where companies have more than one house in the same town it has become part of the duty of the most experienced manager to act as a local supervisor, checking up on newer men. Also the periodic campaigning needed to help put war drives over is not part of the knowledge of those who have replaced managers removed by the operation of the Selective Service Act.

Realization for the need of constant thoroughness in all things related to the operation of the theatre escapes those not long at their posts.

The fairer attitude of Selective Service officials will prevent things from growing any worse.

Thieves Unsuccessful In New Westminster

Safecrackers failed to accomplish their aim at the Odeon Theatre, New Westminster, British Columbia. They knocked off the dials but the safe stayed locked and they got nothing. It is thought that one of them hid in the house after the performance and admitted the others.

Jeffrey Appointed UA Publicity Chief

Arthur Jeffrey, who has done public relations work for United Artists since 1937, has been appointed publicity manager for the company, Paul N. Lazarus, advertising and publicity director, announced last week.

Exhib Beats WPTB Police Court Case

(Continued from Page 1)

that location in that theatre for the basic period, contrary to wartime prices and trade board regulations.

In giving his judgment on the motion for dismissal, Magistrate Lussier said there was nothing in the order of the administrator which makes it unlawful for an exhibitor to exclude a certain age group, such as children under a certain age, during certain defined hours. In this case, Magistrate Lussier said it did not involve the exclusion of children from the theatre, but rather their admission on request upon payment of adult prices.

J. H. Lindsay, K.C., counsel for the prosecution, contended that this was a breach of the terms of the order because no such instance of an increased admission price for children occurred during the basic period of between September 15 and October 11, 1941.

Magistrate Lussier said that according to the evidence, there has been an established practice over a period of many years, one practiced by other theatres, under which, at times, no tickets at children's admission prices were sold after a certain hour. When this occurred, a notice of the imposed restrictions was published in the local press, as was done in the present case.

Evidence showed not only that this practice existed for some years prior to the basic period, but that it was continued in effect from time to time thereafter and it has never been abandoned, said Magistrate Lussier. During the basic period, no such feature was exhibited. Defence counsel submitted that there had been no breach of the law as no change had been made since the basic period.

Mr. Lindsay contended that because no road show or other special exhibition was put on during the basic period, the exhibitor cannot claim the benefit of his previously established practice. Mr. Davis contended that the established practice is protected by the terms of the order.

Magistrate Lussier said he agreed with Mr. Davis in that the established practice is what the order contemplates, irrespective of what may or may not have taken place during the basic period.

He pointed out that if he were to hold otherwise, it would be that any exhibitor who was fortunate enough to have had a special attraction during the basic period could continue as before while the defendant in this case, and others, would be compelled to abandon the practice.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 8, No. 47 REVIEWS FROM FILM DAILY, NEW YORK November 17, 1943

'True to Life'

with Mary Martin, Franchot Tone, Dick Powell, Victor Moore

Paramount 94 Mins.

SURE-FIRE COMEDY PANS OUT AS SOCK ENTERTAINMENT FOR FAMILY AUDIENCES; MOORE BIG HIT.

"True to Life" is wholesome family entertainment which invokes the spirit of fun without reserve. It should have no trouble at all providing a walloping time for patrons craving escape from the deluge of war films. The film is mad, jolly stuff that will cause the customers to laugh themselves silly. Seriousness doesn't raise its ugly head for a single instant to spoil the fun.

The picture takes a good-natured poke at the radio soap operas in telling the story of two high-priced ether scribblers who turn to life for their inspiration when they face the heave-ho from their sponsor because their current family program has gone blah. One of the duo saves the day by moving in with the screwy family of a hash-slinger without divulging his identity. They get plenty of material to keep the program going until the family threatens to sue. Matters are complicated when one of them falls in love with the hash-slinger and has to meet the competition of the other, a wolfish fellow. Everything works out well in a wow of a finale which will have the patrons busting their sides.

Mary Martin plays the hash-slinger and Franchot Tone and Dick Powell the radio writers, the latter the one who gets the girl. While all three are good, it is Victor Moore, as Miss Martin's eccentric father, who captures most of the honors in a tremendously funny performance. Fine work also is turned in by Mabel Paige, Beverly Hudson, Raymond Roe, Billy Demarest, Clarence Kolb, Ernest Truex and others. The cast is good down to the minutest role.

Don Hartman and Harry Tugend packed plenty of excellent material into their screenplay, which stems from a yarn by Ben and Sol Barzman and Bess Tafel. George Marshall's direction has given their script loads of life. Hoagy Carmichael and Johnny Mercer have contributed a trio of tunes sung nicely by Miss Martin and Powell. Paul Jones functioned well as associate producer.

CAST: Mary Martin, Franchot Tone, Dick Powell, Victor Moore, Mabel Paige, Beverly Hudson, Raymond Roe, Bill Demarest, Ernest Truex, Clarence Kolb, Harry Shannon, Charles Moore, Tim Ryan and many others.

DIRECTION, Good. PHOTOGRAPHY, Good.

'Princess O'Rourke'

with Olivia de Havilland, Robert Cummings

Warner 94 Mins.

ROMANTIC COMEDY IS DELICIOUS FUN MARKED FOR GOOD BOX OFFICE SHOWING; FILM BOASTS STRONG CAST.

This "Princess O'Rourke" spreads a royal feast of entertainment. As a romantic comedy, the production should carry special weight with the femme patrons. The film is delightful fun from first to last, having been treated in tongue-in-cheek fashion by Norman Krasna, who wrote the show as well as directed it. The services of a strong cast help clinch the film's success.

The picture is a delicious variation of the story about the princess and the commoner. The princess in this instance is Olivia de Havilland and the commoner Robert Cummings. Miss de Havilland is a visitor in the States with her uncle (Charles Coburn), who has given up hope of finding a royal suitor for her. The princess experiences love for the first time when she meets Cummings, a transport pilot, while she is travelling incognito to San Francisco. The fun gets into full swing when the plane turns back because of bad weather and the princess, dosed with sleeping tablets, is left in Cummings' care. The two lose no time in whipping up a hot romance, with Miss de Havilland leading Cummings to believe that she is a poor refugee. When Cummings learns the truth he is bowled over. The romance gets the blessing of Coburn upon the latter's discovery that the dominance of boys in the Cummings' family history marks the lad as an ideal husband for a princess.

Miss de Havilland and Cummings are swell as the lovers. Coburn, Jack Carson and Jane Wyman lend them fine support in other principal roles. Standing out in minor roles are Gladys Cooper, Harry Davenport, Minor Watson and Ray Walker, among others.

Krasna's direction matches the quality of his script, which was produced by Hal B. Wallis in the manner it deserved.

CAST: Olivia de Havilland, Robert Cummings, Charles Coburn, Jack Carson, Jane Wyman, Harry Davenport, Gladys Cooper, Minor Watson, Nan Wynn, Curt Bois, Ray Walker, David Clyde, Nana Bryant, Nydia Westman, Ruth Ford, Julie Bishop, Frank Puglia, Rosina Galli, Ferike Boros, Dave Willock, John Dilson, Edward Gargan.

DIRECTION, Good. PHOTOGRAPHY, Good.

'Sweet Rosie O'Grady'

with Betty Grable, Robert Young

20th-Fox 74 Mins.

TECHNICOLOR MUSICAL ANOTHER POPULAR HIT FROM 20th-FOX; GRABLE, YOUNG FINE TEAM.

In "Sweet Rosie O'Grady" 20th-Fox has fashioned another of its lush, colorful and supremely entertaining musicals. Set in the days when the "Police Gazette" was in its flower, the picture should be a cinch to sell. The picture, aided by fine Technicolor camera work, is ready-made for top grosses.

William Perlberg, who produced the film like a real showman, has assembled a cast that has vast drawing power. In the leading roles are Betty Grable and Robert Young. Miss Grable is a stage favorite and Young a writer for the "Police Gazette." They become bitter enemies when the latter reveals some unpleasant facts about her. As in all cases of the sort, their enmity turns to love before the finale. Before Young gets Miss Grable he has to dispose of a British duke (played by Reginald Gardiner).

The film is a hectic affair developed with snap and precision. The entertainment is bolstered by some superb production numbers and four tunes by Mack Gordon and Harry Warren, not to mention the name tune, which is used as a sort of motif. The Gordon-Warren songs are "My Heart Tells Me," "Goin' to the County Fair," "The Wishing Waltz" and "My Sam," all of them catchy and possessed of a popular quality.

Miss Grable and Young are good for loads of fun. The former has a chance to display her talents to the full. Adolphe Menjou as Young's boss and Gardiner as the duke lend fine support. To be noted among the others are Virginia Grey, Sig Ruman, Alan Dinehart.

Irving Cummings has struck a nice balance in his direction.

CAST: Betty Grable, Robert Young, Adolphe Menjou, Reginald Gardiner, Virginia Gray, Phil Regan, Sig Ruman, Alan Dinehart, Hobart Cavanaugh, Frank Orth, Jonathan Hale, Stanley Clements, Byron Foulger, Lilyan Irene, Milton Parsons, Dorothy Vaughn, Hal K. Dawson, George Chandler, Charles Trowbridge, St. Brendan's Choir, Leo Diamond and His Solidaires.

DIRECTION, Good. PHOTOGRAPHY, Fine.

Doug Watt to Army

Doug Watt, manager of the Biltmore, Oshawa, Ontario, has left to join the army.

'Girl Crazy'

with Mickey Rooney, Judy Garland

M-G-M 99 Mins.

MUSICAL COMEDY IS MADE-TO-ORDER FILM FARE FOR YOUNGER ELEMENT; ROONEY, GARLAND TEAMED SUCCESSFULLY.

An entertainment filled with the spirit and exuberance of youth the film version of the Guy Bolton-Jack McGowan stage musical is meat for youthful audiences—and rightfully so. The film is fast-stepping diversion abounding in comedy and music.

The pattern is familiar, but this does not detract from the box office value of the film. Nor does Hollywood's conception of college existence rob the production of its drawing power. The film is concerned solely with handing out a good time — something which it does commendably.

The film teams Mickey Rooney and Judy Garland to the complete satisfaction of the younger people, who will be delighted at the opportunities offered the two players to strut their stuff. Especially certain to meet with great approval from the young fans and spur the box office possibilities of the picture is a boy-and-girl romance between Rooney and Miss Garland.

Miss Garland comes into Rooney's life when he is dispatched to a small cow-country college to cure his craze for girls. Mickey pursues Judy with contempt for every obstacle that offers itself. As in so many stories of this type, Rooney violently hates the college and its emphasis on western customs until he meets Miss Garland and falls for her. Soon he does an about-face to the extent of organizing an enrolment drive to save the college from closing. The film winds up with Mickey very much a hero and he and Miss Garland very much in love.

The story gives Rooney and Miss Garland plenty of leeway. They get nice support from Gil Stratton, Robert E. Strickland, "Rags" Ragland, June Allyson, Nancy Walker, Guy Kibbee and one or two others.

Tommy Dorsey and his orchestra are on hand to supply the chief accompaniment for the George Gershwin music, to which Ira Gershwin wrote the lyrics. The film boasts several lavish production numbers.

Norman Taurog's direction and Arthur Freed's work as producer merit a bow.

CAST: Mickey Rooney, Judy Garland, Gil Stratton, Robert E. Strickland, "Rags" Ragland, June Allyson, Nancy Walker, Guy Kibbee, Frances Rafferty, Henry O'Neil, Howard Freeman, Tommy Dorsey and orchestra.

DIRECTION, Good. PHOTOGRAPHY, Good.

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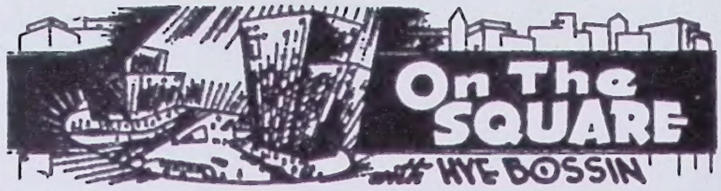

Heaven Calling

The Old Man With the Scythe rolled his beard into a knot, put on swimming trunks and went after a group of hunters up Timagami way the other week.

Lou Appelby of the Casino, Toronto, one of the group, told me about it. There were seven hunters, all Toronto men, in the party and four local guides. Fully equipped and attired, they set out for their posts in a motor launch behind which three canoes trailed.

About 100 yards from shore the launch exploded and sank. Fortunately the canoes were freed and the boys made for them. Though some tipped all were righted and every last one of the party was saved. But not before many a hard struggle. Much gear and some guns went down to share the bottom with the fishes.

The Old Man with the Scythe, on seeing how well the boys fought him, probably changed his mind and decided to renew their leases on life until the average expiry date.

The thankful and thoughtful Appleby immediately collected five dollars each from the six other Toronto men and sent the $35 to the Evening Telegram's fund for British war victims.

* * *

Short Throws

Marquee of the Broadway recently proclaimed "Ann Corio —The Three Stooges—I Was Framed." Is that bad? . . . Sam Sales says they have written a song about the lady letter carriers called "Epistle Packin' Mama" . . . With the annual elections coming on it's said that there will be a new contender for the presidency of the Toronto local of the IATSE this year, the popular Dave Seigal. Sam Wells was prexy last year and Arthur Milligan the year before. . . Fred Tessier, projectionist, has been discharged from the RCN and is back at Harland Rankin's Plaza, Tilbury. Harland has opened offices in nearby Chatham at 155 King street and is busy right now with those wild duck dinners of his. . . Arthur Fielding of St. John, New Brunswick, was in town to visit with son Ronald, with the RCAF in Toronto. Fielding went on to Montreal for a nose operation, then home. . . . Bill Stewart of PRC, after 19 months in the army and two months out, just got his notice to report for training. . . LAC Irwin Taube, former manager of Automatic Confections, passed as a navigator bomber at ITS, Trenton. . . Dr. Shena R. Sourkes, who accompanies Leonid Altziv, Soviet film rep in Canada while acting as his translater, is a daughter-in-law of Irving Sourkes, Astor manager in Montreal. . . Bob Berezin, formerly of the Bayview, Toronto, is now manager of the Biltmore, Kingston.

* * *

Sex Rears Its Lovely Head

The current canine sensation, a collie named Lassie in MGM's "Lassie Come Home," caused a typographical tiff between J. V. McAree, Globe and Mail columnist, and some of his readers. So McAree leaned on Dewey Bloom to prove the former's accuracy in saying that Lassie was a bitch.

One correspondent wrote that Lassie's real name was Pal, not Sue, as McAree stated, and another said that "After writing a whole column about a bitch, you will find it is a dog. . ." The first challenger quoted MGM as his authority and the second Time Magazine.

All of which failed to impress McAree, who wrote:

"Well, in our uninstructed mind a bitch was always a dog. Time and MGM say Lassie is really Pal, but Dewey Bloom told us Lassie was Sue. The difference between them or between Agnes and Angus may not always be easily distinguished, but we string along with Dewey, for he has not disappointed us yet, which is more than we can say for MGM or Time. . ."

Meanwhile, unaware of the controversy into which his or her sex has plunged the people, the Barrymore of dogdom, after a great triumph as Lassie, becomes Laddie for a follow-up film.

Ont., P. Q. Exhibs Hold Unity Meet

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wide association of theatre owners.

Discussions lasted two days and all aspects and conditions were examined. One result of the meeting was a decision to make a survey of sentiment amongst exhibitor bodies of every kind. Organization will follow as soon as possible after the survey.

The Ontario delegation consisted of Morris A. Milligan, president of the MPTAO; Syd B. Taube, executive secretary; N. A. Taylor, vice-president, and Harry Alexander, Organization Committee.

Those representing the Quebec organization were J. Arthur Hirsch, George Ganetakos, Eugene Beaulac, William Lester, Ben Garson, B. C. Salamis, E. N. Tabah and Maurice West.

The Motion Picture Theatres Association of Ontario, made up of Independent and circuit operators, had its representatives meet with those of the Independent Motion Picture Exhibitors Association of Ontario recently to see if a common organization was possible.

Officers of regional and other exhibitor bodies in Canada have consistently declared for a working agreement or a single organization to represent their section of the Canadian motion picture industry.

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World-Wide Setup Created By Rank

(Continued from Page 1)

would organize such a company if more playing time was not forthcoming in other countries, particularly the USA, for British films.

The new company is called the Commonwealth Film Corporation and Rank heads its board of directors, the setup being arranged by the British Film Producers' Association. Other directors are Michael Balcon, Sam Smith and W. G. Hill.

Teddy Carr, managing director in Great Britain for United Artists, is reported being considered to handle the distribution. Carr or whoever takes charge of distribution will make the first move of the new company in the USA, arranging an exchange system in that country. It is estimated that it will cost something like $30,000 to set up a network of exchanges.

It is Rank's contention that British exhibition alone cannot support British production. He has asked USA distributors and exhibitors to give more playing time to British product, apparently without avail.

Rank has been steadily expanding his theatre holdings, having acquired control of the playing time of over 1,000 motion picture houses in England. After seven years in the industry he is now ready to move into an exhibition and distribution battle with Hollywood on all film fronts.

The British government is supporting his position. The most recent move was to share the showings of films in liberated countries with Hollywood, thus helping to create a taste for the British product.

Rank has been studying the Canadian field and it is said that he paid a secret visit to this country recently.

Halifax Theatre Gets V Loan Pennant Award

Senator W. McL. Robertson. chairman of the Fifth Victory Loan for Halifax, last week presented a Victory pennant to Manager Freeman Skinner and the staff of the Orpheus Theatre, in recognition of their outstanding response to the Fifth Victory Loan Drive.

The staff subscribed for $2,400, establishing a record of 163 per cent of its quota. Every member of the staff bought one or more bonds and at least 15 per cent of their payroll is pledged for the next six months.

Wallington Narrates For Red Cross Film

Jimmy Wallington, well-known NBC and CBS announcer, will do the narration for a new Canadian Red Cross film now being produced at Associated Screen Studios, Montreal. While in Canada for the Fifth Victory Loan, Wallington generously agreed to donate his services. The short is titled "That They May Live" and describes Red Cross blood donor services.

Drop War Features RAF Man Suggests

(Continued from Page 1)

wan.

Squadron Leader Courtin has been doing the booking and buying of motion pictures for the theatre at his camp since it commenced operation and his opinion is the same as that of the entire personnel.

"I am a vehement critic of the film industry for its consistent policy of producing harrowing war pictures, which only have a most depressing effect on the average person's morale," said Squadron Leader Courtin. "War films should be limited to pictures taken in action, such as 'Desert Victory,' and film producers should be forbidden to make pictures of a fictitious war staged in a peaceful building called a studio, whose only claim to be called entertainment is their absurd unreality. I contend that these so-called war films should only be produced in peacetime as a deterrent to further wars."

It is a fact that those films least related to the war are doing the biggest business today.

But those who pretend to know what is good for the public maintain that a certain amount of realistic war films of a fictitious nature are necessary to keep this continent aware of the real nature of the struggle. Theatre men have little objection to doing without war films but whenever escapist product dominates for any length of time protests arise from critics.

Greet Your Friends
in the
CHRISTMAS EDITION
of the
CANADIAN
Film Weekly

While Travelling Talks Movie Effort

(Continued from Page 1)

distributing companies and practically every theatre operator in Canada, have whole-heartedly co-operated with all government agencies in every phase of the war effort," J. J. Fitzgibbons told the Saskatoon Star-Phoenix recently.

The chairman of the Canadian Motion Picture War Services Committee, touring in his capacity of president of Famous Players Corporation, has been interviewed by the press in almost every city and town where he has stopped off. The Saskatoon statement was made during a typical interview and the general result has been a great contribution toward making a reality the oft-expressed opinion that the Canadian public ought to know more about the effort of the motion picture industry.

"Motion pictures are invaluable in time of peace and indispensable in time of war," Mr. Fitzgibbons said, adding that the theatres and their personnel had proved a great asset to the morale of the people. "The laughs of men, women and children being entertained in movies in England has helped in no small way to bring back the courage and confidence of those living in bombed-out areas."

He listed a number of ways in which the industry had aided the war effort, some of which were: Giving the use of screens for the sale of war stamps and bonds; salvage campaigns through the medium of free shows; coal conservation drives; free use of theatres for bond sale shows; free shows for members of the armed forces in congested areas; and the appearance of stars for drives.

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Save one ton in five

THE DEPARTMENT OF MUNITIONS AND SUPPLY

HONOURABLE C. D. HOWE, Minister

MS21

'IN OLD OKLAHOMA' GLORIOUS

Rogell Meg Great; John Wayne's Best

"IN OLD OKLAHOMA"
(Republic)

Associate producer.....Robert North
Director.....Albert S. Rogell
Photography .....Jack Marta
Edited by.....Ernest Nims

The players: John Wayne, Martha Scott, Albert Dekker, George "Gabby" Hayes, Marjorie Rambeau, Dale Evans, Grant Withers, Sidney Blackmer, Paul Fix, Cecil Cunningham, Irving Bacon, Byron Foulger, Anne O'Neal, Richard Graham, Robert Warwick.

Big in scope of production, big in direction, story and performances, Republic also has in "In Old Oklahoma" a picture that cannot fail to become tremendously big in all its playdates. ... has no aim except entertain... and ... uncanny accuracy will be the unqualified verdict of the audiences that will ... to its pounding action and ... its knockout comed... es up a ... one ... ll cli... er and a ... ing ... of Jo... for ... it is ... op- ... of a ... r of alw... ter- ... es ... ayal... ... orth produc- ... with the d... ry o... n fields around Sapulpa ... time right after the Spanish-Am... can War. It is a period most col...ful in our history and one which the story taps to overflowing. Based on Thom... son Burtis' "War of the Wildcats," ... film makes exciting ... throw of an oil t... ey ... n ... fight and spirit ... w ... p... drillers he would ...

Led by the l... ... sergeant just ho... whose enterprise ... dem... Teddy Roosevelt ... Sa... ar... Roosevelt, now ... gives the band of oil pion... right to the oilfields because he knows the Indians will get the better deal from them rather than the tycoon. If they fail, however, the lands become forfeit to the tycoon. Happily, the screenplay presents the Indians in a good light and the stirring action is always legiti...

Rogell piles one climax on top of another until there are, by actual count, five such thrill sequences, any one of which would do credit to a million dollar epic. There is a fight that outdoes "The Spoilers" and a ride into Tulsa with makeshift wagons that literally start audience pulses pounding, to mention but two of them. And better yet, Rogell never lets comedy and human values be lost sight of, with the result that "In Old Oklahoma" ... ch more than an intriguing ... of Ame... ; it is an al... perfect example of good motion picture technique and craftsmanship. Audience interest travels right along with the director in seven league boots.

John Wayne was never better than his Dan Somers, happy-go-lucky cowboy with an irrepressible grin and happiness of heart. It is hard to b... lieve that there is ... stu... about the perfor... ng... beautifully wi... W... neve... sses ... c... s s... ob... qu... y... ng g... ve ... w... s ... t d... s by ... d W... a... p... th... heroine, ... d, in a r... ... g as any she ev... k... makes count for ... e... feminine inte... in an ... ti... n ... Albert ... too, top ... is ... wn ex- ... co... h a p... erful pictur... an... arly ... n. This alwa... nd... e a... has a role r... nd revels in it. Ma... ie Ra... d ... e- ... ates a deli...tful ch... ter ... worldly ... wise w... of th... ntie... es ... ali... hat s... s be... ... films... bby Hayes ... d ... r of l... s and ... th... ... is a... rant ... ... rthrig... ... de ... doors. ... Roosevelt job ... a... again excellently. By ... ps the outstandingly cast bit ... roles.

Jack Marta's photography is a ... tinct credit, especially the stunni... outdoor panoramas, and Russell ... ball has an excellent hotel set. ... then everything about the Robe... North production is good.

REPUBLIC HITS THE BULL'S-EYE

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